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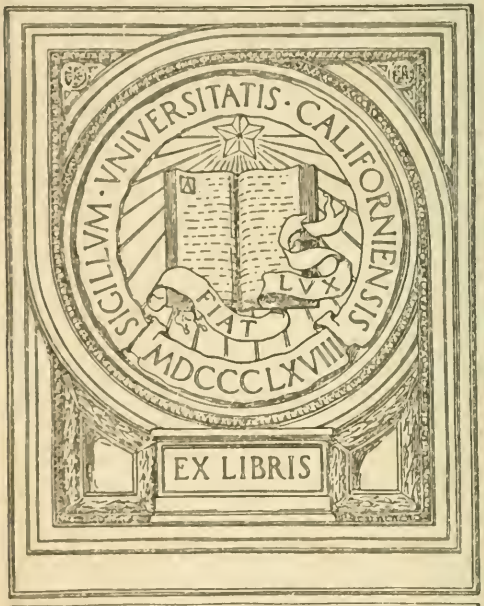

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PREFATORY NOTE.

THE exhibition of illuminated manuscripts, of which a descriptive catalogue will be found on pages 19-47, has been specially arranged in connection with the Church Congress which opens its proceedings in this city on the 6th of October.

Doubtless many members of the Congress will be visiting Manchester for the first time, and it may not be without interest to them to learn, by means of this exhibition, something of the character of the collections which have made this library famous in the world of letters, and which, at the same time, have helped to make Manchester a centre of attraction for scholars from all parts of the world.

It is impossible, within the limited space at our disposal, to attempt to convey anything like an adequate idea of the interest and importance of the library's collections in general, comprising, as they do, upwards of 120,000 printed books and 7,000 manuscripts. We have sought, therefore, to reveal something of the magnificence of the manuscripts and of the jewelled book-covers in which the library is so rich.

We have designedly restricted our selection to the Biblical, liturgical, and other religious manuscripts in the collection, including a few Oriental examples, in order that the exhibition may be in keeping with the character of the Congress.

Several of the manuscripts exhibited possess a special interest from the fact that they formerly belonged to royal and

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distinguished personages, and have inscriptions or associations of personal interest. For example, there is the "Gospel Book" of the Emperor Otto the Great (Case 2, no. 8); the "Gospel Book" of Queen Elizabeth (Case 3, no. 7); the "Book of Hours" of Mary, Queen of Scots (Case 6, no. 10); a "Book of Hours," written and illuminated for Charles VII of France (Case 6, no. 2); the "Psalter" of Jane of Navarre, Queen Consort of Henry IV (Case 5, no. 9); the "Missal" which was painted (according to tradition, under the direction of Raphael) for Cardinal Pompeo Colonna (Case 5, no. 7); and Nicholas de Lyra's "Postilla," written and painted for the Malatesta family (Case 4, no. 4).

Prefixed to the catalogue will be found a brief account of the library's manuscript possessions, the object of which is to indicate something of the breadth of their range. This is followed by some notes explanatory of the character of the productions of the middle ages, and of the distinguishing features which they possess, in the matter of writing, of illuminations, and of the materials employed, with a view to assist those of our visitors who may not be familiar with the subject to a fuller appreciation of the interest and beauty of their workmanship.

It has been thought well to give also a list of some of the most important of the books on palæography, which may be consulted in the John Rylands Library.

It remains only for me to say that I am indebted to my colleague, Mr. Guthrie Vine, and to other members of the library staff, for help in the preparation of this pamphlet.

HENRY GUPPY.

THE JOHN RYLANDS LIBRARY,
1*st October*, 1908.

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THE MAIN STAIRCASE

INTRODUCTION.

THE MANUSCRIPTS IN THE JOHN RYLANDS LIBRARY.

ONE of the outstanding features of the John Rylands Library is the interesting collection of Oriental and Western manuscripts, numbering at the present time nearly seven thousand items, and illustrating in a remarkable manner most of the more important materials and methods which have been employed from the earliest times for the purpose of recording, preserving, and transmitting to posterity the knowledge of past achievements.

The nucleus of the collection was formed by the manuscripts contained in the Spencer Library. This was added to from time to time by the purchase of individual manuscripts. But the present magnificence and special character of the collection were given to it by the acquisition, in 1901, of the famous Crawford group of nearly six thousand rolls, tablets, and codices. Within the last few months further additions have been made through the bequest of the private library of the late Mrs. Rylands, the munificent founder of the institution.

The importance of the collection at the present time cannot easily be overestimated. The manuscripts are well known to scholars, who have always had ready access to them; but to the world at large, and to many of the readers of these notes, they are yet unknown. A few remarks, therefore, upon some of the most noteworthy and characteristic features of these interesting literary records may not be deemed inappropriate.

EASTERN MANUSCRIPTS.

Beginning with the Eastern section, it must be said at once that the wealth of Oriental manuscripts, of all ages, and in a variety of languages, can hardly be indicated in a brief introduction like the present. Armenian, Ethiopic, Sanskrit, Pali, Panjabi, Hindustani, Marathi, Parsi, Burmese,

Canarese, Singhalese, Tamil, Chinese, Japanese, Malay, Javanese, Achinese, Mongolian, Balinese, Tibetan, Bugi, Kawi, Madurese, Makassar, and Mexican manuscripts are here in abundance. Here, too, are examples of those curious and rare productions, the medicine books of the Battas, inscribed on the bark of the alim-tree, or on bamboo poles. These things are, of course, curious. But of more general interest are the great number of very precious Persian, Arabic, and Turkish manuscripts, numbering nearly two thousand volumes. The examples of the Koran, dating from the eighth and ninth centuries, are, in many cases, of extraordinary beauty and value. One copy, written on 467 leaves of thick bombycine paper, of the date of A.D. 1500, must be one of the largest volumes in the world, measuring, as it does, 34 by 21 inches.

PAPYRUS ROLLS, ETC.

Of papyrus rolls and fragments there are examples of the "Book of the Dead" in Egyptian Hieroglyphic and Hieratic. The Demotic papyri form by far the most important collection of documents in this script at present extant. There are a number of Greek papyri, at present under arrangement by Drs. Grenfell and Hunt, who have discovered, among other interesting documents, a new fragment of the recently-discovered Greek historian, Theopompus. There is also a considerable collection of Arabic papyri, the result of the examination of which is awaited with keen interest.

In Coptic, the papyri and the codices range from the sixth to the sixteenth century. In Samaritan there is an interesting, though not large, group of Biblical and liturgical texts, including an important vellum codex of the "Pentateuch," written in A.D. 1211. In Syriac there is a vellum codex of the "Gospels" of the sixth century, and what is probably the earliest known complete Syriac "New Testament," written about A.D. 1000. The Hebrew manuscripts comprise many "Rolls of the Law," and several illuminated codices of the "Haggadah," or "Service for Passover". Of Greek codices there are several beautiful Gospel books, but by far the most important volume of the

group is a fragment of about twelve leaves of a vellum codex of the "Odyssey" in a handwriting probably of the third century. Should this date be established it would make of it the earliest vellum book known.

WESTERN MANUSCRIPTS.

When we turn to the Western manuscripts and attempt to choose among the large number of finely written and magnificently illuminated examples, the very wealth of material at our disposal constitutes a serious difficulty. Of the Latin manuscripts, whether produced in Italy, Spain, France, Germany, Flanders, or England, there are some hundreds. One of the most important texts, though quite unadorned, is a manuscript of the letters and opuscula of St. Cyprian, written in a bold, clear hand in what are known as Merovingian characters of the seventh or early eighth century, which originally belonged to the Abbey of Murbach in Alsace (see Case 4, no. 5). Of manuscripts produced in the famous writing schools of the middle ages there are several. One is a magnificent "Psalter" written in the latter part of the eighth or the early part of the ninth century at Treves. Great interest centres in the remarkable interlaced capital letters, completely filling certain pages, and preserving the character of the Celtic art, which seems to have spread over the whole of Europe about this time. Another is a "Gospel Book," written and illuminated at St. Gall, for the Emperor Otto the Great, about A.D. 970, and containing his portrait (Case 2, no. 8). Yet another is a "Lectionarium," executed about 1060 by Ruopertus, Abbot of Prüm, a monastery on the Moselle (Case 5, no. 1). Of the Spanish manuscripts, perhaps the most interesting is a 12th century copy of the "Commentary on the Apocalypse," by an abbot of Valcavado, in Castile, known as "St. Beatus". It is a great folio containing 110 very large miniatures, painted on grounds of deep and vivid colour, including a map of the world, which is certainly the strangest jumble of fantastic geography that ever came from a monkish hand (Case 4, no. 1). From the thirteenth century there is a very beautiful pre-reformation English service-book in the shape of a "Sarum

Missal," probably the most venerable manuscript of this service in existence (Case 5, no. 5). A very beautiful book, valuable both for its exquisite illuminated capitals, and its five pages of miniatures, as well as for its historical associations, is a "Psalter," written in Paris, about 1260, almost certainly by the same person who executed the manuscript given by St. Louis to the Sainte Chapelle. On a blank leaf, at the commencement of the volume, we find, in very delicate handwriting, *Royne Jehanne*, the autograph of Jane of Navarre, Queen Consort of Henry IV of England, into whose possession the volume must have passed a century and a half after its production (Case 5, no. 9). Another volume which is of great interest on account of its historical associations is the copy of Wiclif and Purvey's translation of the Gospels, written about 1410, and presented to Queen Elizabeth, by Francis Newport, as she was passing down Cheapside, on her way to St. Paul's Cathedral (Case 3, no. 7). Of equal, and yet of more pathetic, interest is the exquisitely dainty little "Book of Hours" which belonged to Mary, Queen of Scots, and on one of the leaves of which she has written with her own hand: *Mon Dieu confondez mes ennemys M.* (Case 6, no. 10). Another very beautiful "Book of Hours," every page of which is surrounded by a most elaborate lace-like border, with here and there charming miniatures, was written for King Charles VII of France (Case 6, no. 2). Two of the latest acquisitions are "Books of Hours," of Flemish workmanship, possessing undoubted evidence of the work of that master-hand, Hans Memling (Case 6, nos. 8-9).

ITALIAN WORK

The finest of the Italian books is dated 1407, and consists of the "Postilla" of Nicholas de Lyra in three volumes, full of truly marvellous borders and miniatures, and made historically interesting by the portraits of the Malatesta family, for whom it was written. A manuscript like this, perfect in condition, and certain in date and origin, is naturally a most important monument of Italian art at the end of the Trecento (Case 4, no 4). More splendid even than the Malatesta manuscript, but belonging to an epoch when art had become too

self-conscious and conventional, is the celebrated "Colonna Missal" in six large volumes, executed about 1517 for the Cardinal Pompeo Colonna, and adorned with a multitude of Raphaelesque illuminations. Many of these have been attributed to a certain Philippus de Corbizis, by whom there is a signed illustration in a missal at Siena; but it is safer to group them generally under the title "School of Raphael" (Case 5, no. 7).

There are two other English manuscripts to which reference must be made. The finer is the celebrated copy of John Lydgate's (the Monk of Bury) "Siege of Troy". It is not later than 1420, and is a large folio volume, which is simply crowded with borders and miniatures of extraordinary richness and beauty, furnishing a mine of pictorial information on the social customs of the period. One miniature at the commencement of the volume represents the author on bended knee, presenting his book to the king. The other manuscript is Lydgate's translation of Boccaccio's "Falle of Princes," a plainer but still a very important volume.

FRENCH WORK.

The French manuscripts, though not numerous, are of great beauty and interest. Perhaps the most important is a "Bible Historiée," or "Picture Bible," consisting of a series of forty full-page paintings, representing stories from the "Book of Genesis," resplendent on a background of burnished gold, and written in the South of France about 1250, at a time when the illiterate read by means of pictures (Case 3, no. 2). There is a fine and important copy of "Lancelot du Lac," with seventy-two miniatures and numerous illuminated initials, written about 1300; and a very beautiful manuscript of Guillaume de Guilleville's "Pèlerinage de la Vie," written in a clear hand in the fourteenth century, and enriched with 173 miniatures, which are illustrative of the poem, and display a wonderful fertility of invention, whilst they are valuable for the costume of the time, and for the ways of life of the people (Case 6, no. 6). It would be possible to describe others of almost equal interest, such as the "Vie et Passion de Nostre Seigneur Jésus Christ," written about 1350, and ornamented with twenty-six paintings of Our

Lord's Passion, executed in "grisaille" (Case 5, no. 10), and the "Chroniques" of Jean de Courcy written about 1420, but this is not the place.

JEWELLED BOOK-COVERS.

Turning now from the manuscripts themselves to the jewelled covers with which some of them are adorned, and which impart to them a character and a value of a very special kind, we find that there are thirty examples. The extraordinary rarity of these metal and ivory bindings may be gauged by the fact that this collection, containing only thirty examples, yet ranks third among the collections of the world. By far the richest is that in the Bibliothèque Nationale, at Paris, which contains a large number of the books of this class, seized and saved from dispersion at the time of the Revolution. Next comes the Royal Library at Munich; and then comes the John Rylands collection. One example, perhaps the finest in the world, remained until a few years ago in English hands. It was the famous "Lindau Gospels," in cover of pure gold and gems, which Lord Ashburnham sold for £10,000, and which is now in the possession of Mr. Pierpont Morgan. There is nothing of quite the same importance here, but many of the covers are of great beauty and interest, none the less so for the process of building-up which they have undergone in long-past centuries. The normal course of things seems to have been as follows: A monastery owned a precious tenth-century "textus," or manuscript of the Gospels; it also possessed an ivory "pax," or tablet carved with one or more scenes from the life of Christ, of, perhaps, a century later. A century later still it occurred to some rich abbot to have the second made into a cover for the first; and he would call in some jeweller or metal-worker from Cologne or Liége, who would encase the ivory tablet in a richly jewelled metal frame, and make the whole into a cover to preserve the manuscript.

Often, therefore, as in the case of some of the examples exhibited (Cases 9 and 10), the manuscript, the ivory or enamel centre, and the jewelled or chased borders are of different centuries. But in nearly all cases the result of the joint work of the carver and the

goldsmith is of singular richness and beauty. One of the finest has for its centres two plaques of twelfth-century Limoges enamel, its background is of silver stamped from dies of the thirteenth century, whilst surrounding these are figures of saints in ivory, the whole being enclosed in a border of finely carved and gilt wood. Another is a "Gospel Book" in a German hand of the twelfth century, encased in a cover from which the central ornament on one side has disappeared, but of which the heavy borders of gilt copper enriched with Limoges enamels, representing the Apostles, the Virtues, etc., are intact. A third consists of the double cover of a manuscript which has become detached from its binding. The ivory carvings, which serve as panels, are of the tenth or eleventh century; the metal work, which is very fine, was probably executed at Treves, which was for a long period the great rival of Cologne in the realm of ecclesiastical art and culture. Many of the other examples in the collection bear indications of having been executed or preserved in the "stately tower of Trier," while Cologne and Liége can claim an equal share.

The jewels with which many of the covers are enriched form a very varied collection. There are a number of ancient Roman gems, both in intaglio and cameo. One, cut on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum (Case 9, no. 1.) Two of the covers have had fitted at each of the four corners large rock crystals in claw settings. The filigree and repoussé work in general is very chaste.

An interesting comparison may be made by means of two of the examples exhibited in Case 10. One, a fine specimen of German work of the twelfth century, representing St. Andrew, on a plain background of gilt metal, is placed side by side with the two leaves of a diptych, which enclose a manuscript "Book of Hours". The latter is an excellent example of fourteenth-century French work, in which the rudeness of archaic art no longer appears. The craftsman was a master of his tools, and has left far behind the grotesqueness of the earlier art beyond the Rhine represented in the former examples.

Much more might be said, but these few notes, together with the examples shown, may help to convey some idea of the richness of the collections from which the latter are drawn.

References are given to the works exhibited, wherever they serve to demonstrate any point of special interest.

THE CHARACTERISTIC FEATURES OF THE MANUSCRIPTS OF THE MIDDLE AGES.

It must not be supposed that all the manuscripts produced during the middle ages were equally beautiful. Just as in painting there are schools and masters, or as in literature there are shining epochs or golden ages, with their galaxy of brilliant minds, so in the case of the mediæval books there were periods of depression as well as periods of glorious eminence. There were famous schools of writing and famous scribes, but the famous scribes took pride in their work, not for their own personal fame, but for the fame of the house with which they were associated, and of which they formed part. Hence it was that at St. Gall, Orleans, Metz, Rheims, Tours, Treves, Prüm, Paris, St. Albans, Winchester, and Lindisfarne, among other places, great writing schools were established, and in the manuscripts that have come down to us from those great schools we find evidence of a union of the arts.

When the first scribe had done his work in the writing of the text, or body of the work, the sheets or gathers had to pass under the eye of the corrector to receive the finishing touches from the master-hand; then they were passed to the rubricator, whose business it was to insert the capital letters in the spaces that had been left by the first hand for their accommodation; thence they passed to the illuminator, who painted in those exquisite borders with their jewel work of colour, and finally they were given to the miniaturist, a superior artist, to insert those delicate miniatures which excite the envy of the first painters of the present day.

Not only did the great majority of the scribes omit to leave

any record of their name, but they also omitted to leave any record of the date or place of writing, so that we have to adopt our own devices in determining the date of these undated volumes. But the science of palæography, in other words, the study of ancient writings, has been so wonderfully developed during recent years that it is by no means an exaggeration to say it is possible to determine, with an almost incredible degree of exactitude, the age of an undated written document by means of a careful scrutiny, just as by looking into a person's face and scanning his features we are able to guess his age with a certain degree of accuracy.

The distinguishing characteristics of a manuscript may be said to consist of the material upon which it is written, its dimensions and shape, the colour of the ink employed, the form, size, rudeness, or excellence of the letters, with the contractions of words, the ligatures of combined letters, and the character of the ornamental letters and other illuminations. These features constitute so many tests of the age of the work, and generally lead to a speedy and satisfactory conclusion.

Let us for a moment inquire what is implied by the features just enumerated. The principal materials employed to receive writing were papyrus, parchment or vellum, and paper. Papyrus scarcely enters into consideration here, and paper only to a limited degree. It is largely with parchment or vellum, made from the skins of the sheep, goat, and calf, that we have to do in treating of mediæval manuscripts. The character of this material changed at different periods. At one time it was thin and delicate, then it was firm and crisp, now it had a smooth, glossy surface, then it would change to a rough appearance, and again to a highly polished surface. The vellum produced in one country would be of the colour of ivory, whilst that prepared in another country at the same period would put on an appearance of extreme whiteness and purity. These variations are often a material aid in settling the place of production of a given manuscript.

Paper was scarcely known in Europe until the twelfth century, when it was imported from the East by way of Greece. The

manufacture was first carried on in Italy, France, and Germany in the fourteenth century, and it was not until the middle of the fourteenth century—when it was in fairly general use—that it began to rival vellum as a material for books.

In the matter of shape, the roll form (Case 1) enters but slightly into our period as regards Western books. The "codex" form is that in which the earliest known manuscript of the Bible is found—the "Codex Vaticanus," the greatest treasure of the Vatican Library, which was written about A.D. 350. This was the form adopted for the Bible, and it naturally became the model for theological and ecclesiastical literature of all kinds. In this way the vellum codex was destined to become the recipient of Christian literature, just as the papyrus roll had been the recipient of the literature of the pagan world; although it should be pointed out, there is little doubt amongst scholars that the original manuscripts and the early copies of the New Testament writings, which have disappeared, were in the shape of papyrus rolls.

What is meant by a "codex"? It is the earliest form of book in our modern sense of the word, *i.e.*, a collection of leaves of vellum, paper or other material bound together. The term originated with the Greeks, with whom it meant originally a sawn board or small plank of wood, whose surface had been made smooth so as to receive writing either in charcoal or ink. Later, it developed into the waxed tablets consisting of two or more boards hinged together, each having a sunken surface like a school slate, into which wax was run, and upon which the writing was scratched with a sharp-pointed instrument of ivory, bone or metal (Case 10, no. 8). When it was found how very convenient the "codex" or folded form of book was, as compared with the roll form, the latter was gradually abandoned, and even papyrus, as well as vellum, was put together in leaves and gathers in the shape of the codex. The roll form survived in the middle ages only for mortuary rolls, pedigrees, records, and such-like documents.

Another important feature in manuscripts is the character of the handwriting, and the arrangement of it. In the earlier manu-

scripts we find three and four columns to a page, giving six and eight columns of writing at an opening. The three-column arrangement seems to have been abandoned after the sixth century. Down to the eighth century, with few exceptions, the text was written without separation of words, paragraphs, or chapters (Case 2, no. 1). This was undoubtedly to save space when material was costly. Even when the scribes began to break up their lines into words it still continued to be the fashion to attach short words, such as prepositions, to the words which immediately followed them. It was not until the eleventh century that a perfect system of separately written words was established in Latin manuscripts; whilst in Greek manuscripts the system was at no time completely followed.

Much could be said about punctuation, but it must suffice to say that our present system of stops dates from the ninth century, when the note of interrogation first appeared.

A few words must be devoted to the formation of letters, for of all features this is perhaps the most important. It is said that an exact uniformity in the shape of letters and in the general appearance of writing is hardly maintained in any language for a longer period—if for so long a period—than fifty years. The successive changes introduced by caprice, by accident, or with a regard to convenience, afford an almost certain means of determining the age of manuscripts.

In the oldest manuscripts the letters differ little from the square forms of letters found in inscriptions. These were very angular. In time the angles gave place to curves, which could be more readily inscribed with the pen on soft material, and this "uncial" character remained in use until the middle of the eighth century (Case 2, no. 1). These forms were afterwards modified from time to time with a view to obtain greater facility and greater celerity. In fact, nearly every change may be attributed to this desire, and those who gained their living by copying found so great an advantage in the "cursive" or "running" hand that they sought to improve it by every device that might favour an un-

interrupted movement of the pen. Not content with forming the letters of each word, they combined them into forms that often bore little or no resemblance to the component parts. Manuscripts of the tenth century abound in these contractions. Many entire words of common occurrence were indicated by single turns of the pen, and thus the term "knots of letters" has been applied to such contractions.

If the manuscript happens to be an illuminated one, there is yet another test of age which may be applied, since the ornamental letters with which so many are adorned are eminently characteristic of the period to which they belong. The term "illuminated manuscript" seems to be a mediæval phrase meaning a manuscript which is "lighted up" with coloured decoration in the form of ornamental letters or painted miniatures. The earliest reference to the art under the designation "illuminating" is that met with in the twelfth canto of the *Purgatorio*, where Dante speaks "of the art which in Paris is called illuminating".

It may not be inappropriate here, to offer a few words in explanation of the term "miniature". The important use that was made of red paint, or, to use its Latin term, *minium*, in the decoration of manuscripts, led to the painter being called a "miniator," whence the pictures executed by him in minium were designated miniatures. There is no etymological connection between this word and the term "minute" in the sense of a painting on a minute or small scale.

The art of illuminating reached its highest degree of perfection in the fourteenth century, and it is possible to trace its progress from the time when the Egyptians, away back in the twentieth century B.C., were decorating their funeral rolls in the most gorgeous colours. The custom was no doubt borrowed from the Egyptians by the Greeks, and from the Greeks by the Romans.

Properly speaking, a survey of the mediæval illuminated books begins with the gold writing, or "chrysography," of the Greek manuscripts between the fifth and the eighth centuries of

our era. In the fourth century it is not surprising to find that the luxury of the times led to writing the most valuable books in gold and silver inks, on leaves of vellum stained with a rose-coloured purple dye (Case 2, no. 8, and Case 3, no. 9). The chief employment of this luxurious writing was to preserve copies of the Gospels and other books of Holy Scripture, of which many extremely valuable specimens are extant. Manuscripts in silver characters are of more rare occurrence than such as are in gold. This may be accounted for by the additional expense required for staining the vellum purple in order to display the white metal, whereas manuscripts in gold characters were executed both on white as well as on purple grounds.

From the practice of writing in gold and silver letters, the introduction of entirely gold grounds, having the characters traced thereon in black ink, seems to have been only the result of the natural progress of Byzantine luxury. From the eighth to the eleventh century this practice was carried to the greatest possible excess. In the same age originated the first broad and quaint forms of that vast variety of ornament usually described as "arabesque," consisting of flowers, foliage, and animals, out of which such exquisitely beautiful borders were subsequently designed.

It was out of the Byzantine richness that those intricate ornaments of interlaced fretwork or twining branches of white or gold, delineated over a background of variegated colours, were derived, which afterwards became general in France and in England. They were intended, no doubt, to represent mosaics made with rich marbles, whence the term "tesselated" which is generally employed to describe them.

Side by side with this school of ornament which was growing up on the Continent, there arose the school of art in Ireland already referred to as exemplified in the "Book of Kells," the "Lindisfarne Gospels," and other well-known manuscripts.

The thirteenth century was distinguished by several important improvements in the art of illuminating. The most important was, that the gilded backgrounds, which hitherto had presented a dull

flat appearance as on the Byzantine work, now became resplendent (Case 3, no. 2). It was found that if the gold was laid over a thick, substantial mass formed of some tenacious paste, it could be burnished with a stone or metal burnisher until it looked like a plate of solid metal.

It was likewise in the thirteenth century that the famous *Meditationes vitæ domini nostri Jesu Christi*, ascribed to St. Bonaventura, were produced, which fixed definitely not only in France but all over the Continent as well as in England an established manner for treating pictures designed from events of the divine story. This accounts for the uniformity of treatment which may be noticed in all books of prayers and offices, and even in pictures, down to the seventeenth century, for Bonaventura's descriptive word pictures may be recognised usually in such miniatures and pictures.

The fourteenth century brings us to the age of Chaucer and of Froissart, and of those national chronicles which afforded such extensive scope to the historical illuminators for the delineation of their invaluable pictures of battles, regal courts, great public events, religious ceremonies, and even scenes of domestic life, which in the latter part of this century began to be introduced into manuscripts. These illuminations are of the greatest value for illustrating many of the important facts relative to the history of the times in which they were executed. In the year 1352, when Edward III was engaged in erecting St. Stephen's Chapel at Westminster, he employed a number of artists to decorate the walls and windows with a great variety of figures, inscriptions, ornaments, and religious stories, all of which exhibited the characteristic features of the illuminators. The most beautiful example of this elaborately splendid style of illumination extant is the famous manuscript known as the "Great Hours of Jean, Duc de Berri," which was painted during the last twenty years of the fourteenth century, and is now in the Bibliothèque Nationale. In this century the large initials of scroll work which characterised the preceding century, and now combined with animals, prevailed

both in France and England, and was executed in deep rich reds, purple and gold. The best historical compositions, as well as the most artistic borders, of the period were executed in France (Case 6, no. 6).

Another delicate style of art known as *camaïeu* or *grisaille* prevailed in the fourteenth century, which exhibits the taste and ability of the artists of the time (Case 3, no. 8, and Case 5, no. 10). It consisted of carefully and gracefully drawn human figures, executed with the pen, and then lightly tinted in the faces and dresses with a narrow transparent line of colour, close to the outline, as if to indicate the manner in which the drawings might be wrought up into paintings.

From the early part of the fifteenth century borders of ivy leaves and holly springing out of graceful branches and tendrils, delicately drawn with a pen in black ink, are found generally to prevail in the finer devotional manuscripts, combined with coloured flowers, fruit, and foliage (Cases 5 and 6). As the age advanced the borders were enriched by starry backgrounds, with golden stars and more copious and well-drawn specimens of mediæval botany, which Ruskin has regarded as the source of so much beauty (Cases 4, 5, and 6). The ordinary examples comprise pinks, marigolds, daisies, and columbine, with a frequent introduction of the strawberry, but in some of the finest French manuscripts are to be found lilacs, lupins, horse-chestnut blossoms, golden gourds, pomegranates, and many other flowers and fruits.

During the fourteenth century the borders began to be altered in form from being actually frames to the text to that established proportion of margin which still exists in making up the pages of printed books, that is, to make the outer margin and bottom of the pages about twice the width of the space allotted the inner margin and top; the object was, in the case of manuscripts, to afford more favourable opportunities to the inventive fancy of the illuminator.

By the middle, and in the latter part of the fifteenth century the borders of the small delicate manuscripts which were executed

in Italy exhibited a still greater variety and profusion of ornaments, consisting of slender, gracefully twined branches of the brightest colouring and gilding; of birds, insects, and flowers, as well as of pearls and rich jewels, and Roman coins; this style continued in Italy until the commencement of the sixteenth century (Case 5, no. 7). Other kinds, composed of twisted and knotted cords and cables, or of scrolls bearing letters and mottoes, may be regarded as common to Flanders, France, and Italy.

It is thought that the flowers, insects, and ornaments were painted first by a superior artist, after which the frame and groundwork were filled in by another hand; that done, it passed back to the first illuminator to fill in the lights and shadows.

In Spanish and Portuguese manuscripts the groundwork and borders are often decorated with most delicate lines of lace-work, drawn with a pen.

Here it may not be inappropriate to point out the remarkable extension in the practice of illumination which had taken place by the close of the fifteenth century. During the Byzantine period it was confined to manuscripts of the Scriptures, some writings of the Fathers, and the most important service books. Then followed volumes for private use, such as "Horae," or devotions for the canonical hours and offices for holy days.

These were succeeded by legends, histories, and poetry, and at length some of the recovered classics were adorned with superior paintings, and by the end of the fifteenth century almost every kind of document when formally written may be found either illuminated or illustrated with pen drawings: charters, wills, indentures, patents of nobility, and even obituary rolls.

The great advance which had been made in the fine arts by the commencement of the sixteenth century is evident in all illuminated manuscripts of that period. The formality of the ancient examples then begins entirely to disappear, and the richest profusion of classical ornament is introduced; they are still illustrated in a superior style, but they cannot be called "illuminated" in the strictest sense of that term, for all the quaint Gothic features

of the ancient style have departed. Another age of art had arrived in which painting was herself coming forth in all her hitherto unknown strength, to be displayed and wondered at, far beyond the narrow limits of historiated miniatures on the borders of manuscripts, or even on altar panels, and on the walls of chapels, and palaces.

To what must we attribute the development shown in the Italian manuscripts of the sixteenth century? To the powerful patronage of the Venetian nobles, who employed the best artists of the time to execute the frontispieces of the volumes containing the patents by which the Doges appointed them to the government of any of the dependent states of the Republic. These volumes are usually known as "Ducali" or "Diplomi," and consist of small thin folio vellum manuscripts bound in scarlet, gilded and stamped with the Lion of St. Mark and the motto of the Republic, with, as frontispiece, a half-length portrait of the nobleman receiving the dignity on his knees before the Madonna, St. Mark (the personification of Venice, as Justice), seated on a lion, and sometimes the reigning Doge. These are very beautiful and highly finished, many being attributed to Clovio, Paul Veronese, and Titian.

When we pass from the age of genuine illuminated manuscripts to that of printed books, the closest imitation of written volumes is to be observed in all the earliest efforts of the first typographers.

The advent of typography did not at once kill the illuminated manuscript, for they were produced in Flanders throughout the seventeenth century, and in France down to the middle of the eighteenth century. In the latter, however, it is to be observed that the artist who decorated them appears to regard himself as independent of his text, rather than to have identified himself with it, as was evidently the feeling of the old illuminators.

We have been able to do little more than take a superficial glance at a few of the most striking features of this beautiful species of painting. Sufficient, however, has been seen to enable

us to appreciate that on the advancement of literature the illumination of manuscripts must have had a powerful influence, in the natural manner by which the brilliant miniatures would win over readers to the text.

However exclusive or limited the subject may appear it cannot be regarded as otherwise than full of the greatest importance and interest.

Illuminations have preserved to posterity some of the most valuable representations of costume and manners, which have otherwise no visible existence, besides works of many artists of the highest eminence in their time which are not anywhere else to be discovered.

The history of illumination becomes ennobled by the intimate connection which existed for 700 years between the practice of it and the advancement of the fine arts, the extension of literature, the services of religion, both public and private, and the adorning and preservation of the text of the Holy Scriptures.

CASE 1.—BIBLICAL MANUSCRIPTS.

1. **Sefer Torah: Scroll of the Law of Moses in Hebrew, without vowel-points.** $28\frac{3}{4}$ in. (720 mm.) high. Written on a number of goat-skins. 15th cent.

   Executed in Spain.

   The oldest known Hebrew manuscript containing any considerable portion of the Bible is a Pentateuch of the ninth century of the Christian era.

2. **Sefer Torah: Scroll of the Law of Moses in Hebrew, without vowel-points.** $9\frac{1}{16}$ in. (230 mm.) high. On vellum. 17th cent.

   The scroll-handles are surmounted by the Crown of the Law. (See succeeding note.) The metal hand employed as a pointer by the person using the roll is also exhibited.

3. **Mantle of the Law.**

   The "Mantle of the Law" is the popular name of the cover for the scroll of the Pentateuch. It is made in the form of a bag so as to fit the scroll when it is rolled up, open at the bottom but closed at the top except for two openings through which the scroll-handles pass. It is made of expensive material, which must not have been used for any other purpose.

   Between the sectional readings of the law in the synagogue the scroll is closed and covered with the mantle, which is usually decorated with an embroidered crown, borne between two lions, alike typical of Judah and symbolical of the strength and majesty

of the law. Three examples are shown in this case: the first of pink silk with richly gilt embroidery bearing the crown between two lions, the second of white embroidered silk also bearing the crown and two lions, and the third of green silk.

Similarly the upper ends of the scroll-handles are decorated with a coronet, usually made of gilded silver and adorned with bells, known as the "Crown of the Law," as exemplified by the Hebrew manuscript exhibited beside the Mantles of the Law.

4. **Megillat Esther: Scroll of the Book of Esther in Hebrew, without vowel-points.** $11\frac{1}{4}$ in. (285 mm.) high. Written on 10 skins of vellum. A.D. 1511.

Executed in Italy.

Decorated with many curious illustrations and ornamental borders.

5. **The Pentateuch in Samaritan.** $10\frac{5}{8} \times 9$ in. (276 × 228 mm.). On vellum. A.D. 1211.

Written in bold majuscular characters for public liturgical use.

The Samaritan recension of the Pentateuch, whilst agreeing essentially with the Masoretic, or traditional, text, differs from it in some important particulars. In some of the more serious cases the Samaritan text is found to be in agreement with the Septuagint, representing, perhaps, a retranslation of the latter version.

6. **The Four Gospels in Greek. With tables of Eusebian canons, prologues, etc.** $8\frac{1}{16} \times 6\frac{1}{8}$ in. (205 × 155 mm.). On vellum. 11th cent.

Written in a neat minuscule hand. With illuminated architectural patterns for the Eusebian canons, half-page decorative patterns at the commencement of each gospel, and full-page miniatures of St. Matthew,

St. Mark, and St. John (that of St. Luke is missing). The style of decoration is Byzantine.

The volume is open at the miniature facing the Gospel of St. John, which gives an interesting illustration of the evangelist engaged upon his work, holding in his right hand the pen with which the sacred volume upon his knees is being written. In front of him is a scholar's cabinet, with the key in the hasp-lock, of which this miniature gives probably the earliest known representation. On the desk above the cabinet are displayed the various implements used by the ancient scribe in the exercise of his craft—inkpot, dividers, knife for erasure, etc. A pillar at the back of the desk supports a mirror from which a hanging lamp is suspended.

7. **The Four Gospels in Greek.** $9\frac{1}{4} \times 6\frac{11}{16}$ in. (235 × 170 mm.). On vellum. 11th cent.

Written in a fine minuscule hand, the first lines of each gospel being in gold. With half-page decorative patterns at the commencement of each gospel and full-page miniatures of Moses and of the four evangelists. The style of decoration is Byzantine.

The miniature representing St. John, follows the Greek tradition, which says that he dictated his Gospel to a disciple named Prochorus. In the upper right-hand corner of the picture is a hand coming forth from a cloud to indicate the presence and activity of the Divine Spirit. St. John stands in the centre, with his left hand raised towards that divine manifestation, in order to receive the heavenly inspiration, and his right hand stretched down towards Prochorus, who is seated at the left hand and writing the opening words of the Gospel: "Ἐν ἀρχῇ ἦν ὁ λόγος".

CASE 2.—BIBLICAL MANUSCRIPTS.

1. **Fragments of the Gospel of Saint Luke in the Saïdic form of the Coptic translation.** $14 \times 10\frac{13}{16}$ in. (355 × 275 mm.). On vellum. 8th cent.

   The New Testament is said to have been translated into Coptic before the close of the second century. There are two main forms of the Coptic version, Boheiric (also called Alexandrian and Memphitic) and Saïdic or Thebaic. The Boheiric version represents the dialect of Lower Egypt, from the Arabic name of which the term itself is derived. The Saïdic translation exhibits the dialect of Upper Egypt, and is less polished than the other.

2. **The Four Gospels in the Peshitta form of the Syriac Translation.** $11\frac{7}{16} \times 8\frac{15}{16}$ in. (290 × 227 mm.). On vellum. About A.D. 550.

   Written in large estrangelo letters, the most ancient form of Syriac characters.

   The word "Peshitta" means "simple," and hence, perhaps, as applied to the Scriptures "current," "common," in which case it may be compared with the term "Vulgate" used for the Latin Bible, or "Authorised Version" for the English.

   Besides the Peshitta version there is another of great importance known as the Old Syriac. For fifty years this version was represented only by some fragments discovered in the British Museum in 1842 by William Cureton, and by three leaves found afterwards in the East and published in 1872. In 1892 two Cambridge ladies, Mrs. Lewis and her twin-sister Mrs. Gibson, found in the monastery of St. Catherine on Mt. Sinai a palimpsest manuscript, the under-writing of which proved to be a nearly complete copy of the four Gospels of the same version as that discovered

by W. Cureton. A much more thorough comparison of this version with the Peshitta was now rendered possible. The relationship of the two is one of the most complex problems that the textual critic has to settle at the present time. Both are obviously of great antiquity, but in the present division of scholarship on the question it is inadvisable to hazard an opinion on the question of priority.

There are other Syriac versions, besides the two here mentioned, but none of the same importance for the history of the text. One of them, the Heraclean, is the text of the Syriac manuscript exhibited immediately above this one.

3. **The Four Gospels in the Peshitta form of the Syriac translation and the remainder of the New Testament in the Heraclean form of that version.** $10\frac{2}{5} \times 7\frac{5}{16}$ in. (275 × 186 mm.). On vellum. About A.D. 1200.

Written in Northern Mesopotamia in the estrangelo character.

Remarkable as one of the very few complete copies of a Syriac New Testament in any European library. The Apocalypse in the Heraclean version is not found in any other known manuscript. The name of the version is derived from Thomas of Heraclea, Bishop of Hierapolis, who in A.D. 616 finished a complete revision, undertaken by himself, of the translation prepared in A.D. 508 by one named Polycarp for Philoxenus, a previous Bishop of Hierapolis.

4. **The Four Gospels in Armenian.** $12\frac{5}{8} \times 8\frac{3}{4}$ in. (320 × 222 mm.). On paper. A.D. 1313.

With numerous full-page illustrations, probably by a Georgian artist.

5. **The Four Gospels in Armenian.** $10 \times 7\frac{3}{16}$ in. (253 × 182 mm.). On vellum. 9th cent.

A very fine example of the uncial character.

Until the close of the fourth century the Armenians used the Syriac version of the Bible. About A.D. 400 the first Armenian translation was commenced by St. Mesrop and the Armenian patriarch Isaac. Two of the former's pupils attended the Council of Ephesus in A.D. 431, and brought back with them some Greek manuscripts. St. Mesrop and the patriarch, thereupon, made a complete revision of their work in accordance with the new material. It is still somewhat uncertain whether the original translation was made from the Syriac, or the Greek, although there are grounds for thinking that the version was based on the former text. Some connection appears to have been established between it and the Old Syriac text, a fact which should considerably enhance its importance.

6. **The Four Gospels in Arabic.** $10\frac{3}{8} \times 7\frac{5}{16}$ in. (263 × 186 mm.) On paper. About A.D. 1300.

Written in a large and beautiful naskhi, or cursive, hand, with the points.

The nine preliminary leaves do not belong to the work, but are all that remain of a set of homilies, or religious instructions, prefixed to the Gospels in the fifteenth century.

The text differs in very many places from the published editions, approximating more closely to the Greek.

Arabic manuscripts of the Bible are numerous, but on account of their late date and the mixed character of their texts are not of value for critical purposes. They are translations chiefly from Greek, Syriac and Coptic, made after the rise of Mohammedanism, when, through the power of the Koran, Arabic had become

a literary language as well as the vernacular tongue of the Christian portions of Syria and Egypt that had fallen under the sway of Islam.

7. **The Four Gospels in Latin. With prologues, etc.** $11\frac{11}{16} \times 7\frac{7}{8}$ in. (296 × 200 mm.). On vellum. 9th cent.

Written in large Caroline minuscules. Initials in gold.

The Caroline minuscule hand is that reformed style of writing which was introduced in the reign of Charlemagne, by whose authority schools for the training of scribes and others were established throughout the Empire. To assist him in his educational projects the Emperor procured the assistance of Alcuin, who spent the later years of his life in directing and promoting the literary studies that were then in course of reorganisation throughout Charlemagne's dominions.

8. **The Four Gospels in Latin. With tables of Eusebian canons, prologues, etc.** $9\frac{7}{16} \times 7\frac{9}{16}$ in. (240 × 192 mm.). On vellum. 10th cent.

Written in the finest Caroline minuscule hand. With full-page decorative patterns executed in purple and gold at the commencement, and before each gospel. The tables of Eusebian canons are within illuminated architectural designs. The illumination is surmised to have been by an Italian artist working at the monastery of St. Gall.

The manuscript was written and illuminated for the Emperor Otto the Great (A.D. 912-973), whose portrait is here shown painted on small medallions with inscriptions round them.

9. **The Four Gospels in Latin.** $9\frac{1}{16} \times 6\frac{5}{16}$ in. (230 × 160. mm.). On vellum. 11th cent.

Written in minuscules.

With unfinished drawings of the evangelists.

Belonged in the year 1314 to the Church of St. Mary, in Walbeck, of which church the "Statuta et consuetudines" are written on the blank leaves of the volume.

CASE 3.—BIBLICAL MANUSCRIPTS.

1. **The Four Gospels in Latin. With tables of Eusebian canons, prologues, etc.** $10\frac{13}{16} \times 7\frac{9}{16}$ in. (275 × 192 mm.). On vellum. 11th or 12th cent.

   Written in a bold minuscule hand.

   With full-page miniature of St. Matthew and a fine spiral initial L (as exhibited). The tables of Eusebian canons are within illuminated architectural designs.

   Some corrections and additions have been made by a later hand, who has, however, left the original text intact.

2. **Bible Historiée. A series of full-page paintings on a background of burnished gold, representing scenes from the Book of Genesis. With descriptions in French above and below the miniatures.** $7\frac{5}{16} \times 5\frac{7}{8}$ in. (186 × 149 mm.). On vellum. About A.D. 1250.

   Executed in the south of France.

   A beautiful example of the art of the period.

3. **The Bible in Latin. With prologues.** $8\frac{11}{16} \times 6\frac{1}{8}$ in. (221 × 156 mm.). On vellum. 13th cent.

   With historiated capitals, etc.

   Formerly belonged to the Abbey of St. Acheul, and later to the Duchesse de Berry.

4. **The Four Gospels, Acts, Catholic Epistles, Epistles of St. Paul, and Apocalypse in the earlier form of the Wicliffite translation into English. Without prologues.** $10\frac{11}{16} \times 7\frac{11}{16}$ in. (272 × 195 mm.). On vellum. About A.D. 1400.

   The earlier version of the Wicliffite Bible was partly made by Wiclif himself, and partly prepared under

his supervision by Nicholas de Hereford and others. It appeared about 1382, two years before Wiclif's death. It gave so literal a rendering of the Latin Bible from which it was translated as to be in many places obscure. Soon after its completion a thorough revision was undertaken, which was carried to a successful issue by John Purvey, the friend of Wiclif's last days. This revision was completed by about 1388. The great majority of the Wicliffite manuscripts of the Bible exhibit the text of the later version.

5. **Apocalypse: An English translation of a Norman version of the Apocalypse, with an exposition interspersed.** $8\frac{1}{4} \times 5\frac{1}{2}$ in. (209 × 139 mm.). On vellum. About A.D. 1375.

This translation was formerly attributed to Wiclif.

6. **Bible: The Old Testament from Proverbs to Malachi, with the Apocryphal books found in the Wicliffite version, and the New Testament. The later form of the Wicliffite translation into English. With prologues to most of the books, and a table of lessons, etc., according to the use of Salisbury prefixed.** $15\frac{1}{8} \times 10\frac{5}{8}$ in. (384 × 270 mm.). On vellum. About A.D. 1430.

7. **The Four Gospels in the later form of the Wicliffite translation into English. With prologues.** $6\frac{13}{16} \times 4\frac{13}{16}$ in. (173 + 122 mm.). On vellum. About A.D. 1410.

This manuscript of the Gospels was presented to Queen Elizabeth on the occasion of her progress through the city of London in January, 1558-59, by Francis Newport, who, for the sake of his religion, had been compelled to fly from this country during the reign of Queen Mary. There is prefixed to it a long letter written by Newport to the Queen.

According to Holinshed (Edition of 1577): At the "Little Conduit in Cheape" the citizens had erected a pageant, where one dressed as an old man to represent "Time" appeared, together with his daughter "Truth," holding a book in her hand, with the words *Verbum Veritatis*, "The word of Truth," inscribed upon it. At the same time a child came forward, and explained in the following verses the meaning of the pageant:—

This old man with the sythe, olde father Tyme they call,
And hir his daughter Trueth, which holdeth yonder Booke,
Whome he out of his rocke'd hath brought forth to vs all,
From whence this many yeares she durst not once out looke.

The ruthfull wight that sitteth vnder the barren tree,
Resembleth to vs the forme, when common weales decay,
But when they be in state triumphant, you may see
By him in freshe attired, that sitteth vnder the baye.

Nowe since that Tyme agayne hys daughter Trueth hathe brought,
We trust O worthy Q. thou wilt this trueth embrace,
And since thou vnderstandst the good estate and naught,
We trust welth thou wilte plant, and barrennes displace.

But for to heale the sore, and cure that is not seene,
Whiche thing the Booke of trueth doth teach in writing playne:
She doth present to thee the same, O worthy Queene,
For that, that words do flye, but writing doth remayne.

"When the childe had thus ended his speeche, hee reached his Booke towardes the Queenes Maiestie, which a little before, Trueth had lette downe, vnto him from the hill, whyche by Sir John Parrat was receiued and deliuered vnto the Queene. But shee as soone as she had receyued the Booke, kissed it, and with both hir hands helde vp the same, and so layd

it vpon hir brest, with great thankes to the Citie therefore. And so wente forwarde towards Paules Churchyarde."

8. **Apocalypse: The scenes of the Apocalypse illustrated by a series of 96 miniatures on 24 leaves. With explanatory legends written in red and black ink in Latin.** $10\frac{7}{16} \times 8$ in. (265 × 203 mm.). On vellum. About A.D. 1350.

A production of the Flemish school.

9. **The Four Gospels in Latin. With tables of Eusebian canons, prologues, etc.** $9\frac{9}{16} \times 7\frac{9}{16}$ in. (243 × 192 mm.). On vellum. 9th cent.

Written in a fine Caroline minuscule hand. With illuminations representing the four evangelists on purple backgrounds, and with headings in letters of gold.

The tables of Eusebian canons are within illuminated architectural designs.

10. **Part of the Old Testament, containing the end of 1 Samuel, 2 Samuel, 1 and 2 Kings, 2 Chronicles, Proverbs, Ecclesiastes, Song of Songs, Wisdom, and Ecclesiasticus ch. i-xvi. The later form of the Wicliffite translation into English.** $10\frac{3}{16} \times 6\frac{15}{16}$ in. (258 × 176 mm.). On vellum. About A.D. 1430.

CASE 4.—PATRISTIC MANUSCRIPTS.

1. **Beatus, Saint: Commentary of St. Beatus on the Apocalypse. Followed by the commentary of St. Jerome on Daniel.** $17\frac{15}{16} \times 12\frac{1}{2}$ in. (456 × 318 mm.). On vellum. About A.D. 1150.

Written in the North of Spain (Old Castile or Aragon). With 110 large miniatures, painted on grounds of deep and vivid colour. One of the finest Spanish manuscripts of this period in existence.

St. Beatus was abbot of Valcavado, near Saldaña, in Old Castile. He died in A.D. 798.

2. **Beda: Expositio Bedae super Actus apostolorum. Expositio Bedae super Epistolas Catholicas. Expositio Bedae super Apocalypsin. Tractatus decem qui intitulantur L. Aurelii Augustini in epistolam primam Johannis.** $14\frac{13}{16} \times 9\frac{13}{16}$ in. (376 × 233 mm.). On vellum. 10th or 11th cent.

Written in double columns, with many initial letters illuminated, and miniatures of saints.

3. **Gregory, the Great, Saint: Moralia in Jobum.** $16\frac{9}{16} \times 12\frac{1}{8}$ in. (420 × 308 mm.). On vellum. 9th cent.

Written in Spain, and containing numerous glosses.

The illuminated capitals are very quaint, being for the most part distorted human figures.

4. **Nicolas de Lyra: Postilla super libros Veteris Testamenti:** 3 vols., of which the 1st and 2nd are exhibited. Fol. On vellum. A.D. 1407.

A work of the Italian school. With many illuminations.

Presented to a member of the Malatesta family, portraits of various individuals in it being introduced into the miniatures.

5. **Cyprian, Saint: Epistolae et opuscula.** $12\frac{11}{16} \times 7\frac{1}{4}$ in. (322 × 185 mm.). On vellum. 7th or 8th cent.

Written in a Merovingian minuscule hand, with uncial letters interspersed.

One of the oldest extant manuscripts of this Father.

CASE 5.—LITURGICAL MANUSCRIPTS.

1. **Lectionarium.** $7\frac{9}{16} \times 5\frac{5}{8}$ in. (192 × 143 mm.). On vellum. About A.D. 1060.

Written by Ruopertus who was abbot of Prüm, a monastery on the Moselle, from 1056 to 1063. With illuminations.

2. **Cantica ecclesiastica pro dominicis et festis, cum notis musicis.** $7\frac{13}{16} \times 5\frac{1}{2}$ in. (198 × 140 mm.). On vellum. 10th or 11th cent.

   The music is written without staves in pneums, the ancient form of notation.

3. **Lectionarium, cum notis musicis.** $10\frac{1}{16} \times 7\frac{15}{16}$ in. (256 × 201 mm.). On vellum. 9th cent.

   The music is written in pneums.

4. **Preces privatæ.** $8\frac{1}{2} \times 6\frac{1}{8}$ in. (215 × 155 mm.). On vellum. About A.D. 1440.

   Executed in Germany. With many illuminations.

5. **Missal according to the use of Sarum.** $12\frac{1}{8} \times 8$ in. $\frac{1}{16}$ (308 × 205 mm.). On vellum. About A.D. 1228-1256.

   Inscribed: "Memoriale Henrici de Cicestîa canonici Exon̄. precij. Lx. s."

   Preceding the canon of the mass are eight full-page illuminations, in one of which a kneeling figure of Canon Henry of Chichester is introduced.

6. **Preces et officia varia.** $7\frac{1}{16} \times 4\frac{13}{16}$ in. (180 × 122 mm.). On vellum. A.D. 1487.

   Executed at Bruges. The artist by whom the miniatures were painted appears to have been Nicolas de Coutre, a member of the Guild of Illuminators of that city. With thirty miniatures and thirty-six borders, besides other decorations.

7. **Missale Romanum.** 6 vols., of which the 1st and 3rd are exhibited. Fol. On vellum. About A.D. 1517.

   Executed for Cardinal Pompeo Colonna, who was elected a member of the sacred college in A.D. 1517, and died in A.D. 1532.

   The tradition handed down by the family was that the large full-page illuminations were executed by Raphael about 1517 on the elevation of the owner

to the cardinalate, and there is no doubt that if not actually by his hand the work was done by his followers under his supervision.

8. **Psalterium et officia varia.** $7\frac{5}{8} \times 5\frac{3}{8}$ in. (193 × 136 mm.). On vellum. Early 14th cent.

Executed in France, probably for a female member of the Order of St. Dominic.

With highly decorative miniatures and historiated capitals.

9. **Psalterium.** $10\frac{1}{4} \times 6\frac{11}{16}$ in. (260 × 171 mm.). On vellum. About A.D. 1260.

Written in Paris, probably by the same person who executed the manuscripts given by St. Louis to the Sainte Chapelle.

It belonged at one time to Jeanne de Navarre (Queen Consort of Henry IV, King of England), whose autograph appears on one of the blank leaves.

10. **Vie et passion de nostre seigneur Jésus Christ. Prières à la Vierge en rime française, avec d'autres pièces en prose.** $9\frac{3}{8} \times 6\frac{1}{2}$ in. (238 × 166 mm.). On vellum. About A.D. 1350.

Written on fifty-three leaves, of which twenty-four are ornamented with twenty-six paintings of our Lord's Passion, all executed in grisaille, the aureoles only being depicted with gold.

11. **Horæ Beatæ Mariæ Virginis.** $7\frac{9}{16} \times 5\frac{1}{2}$ in. (192 × 139 mm.). On vellum. Late 15th cent.

Executed probably in Brittany. With miniatures and illuminated capitals.

CASE 6.—LITURGICAL AND DEVOTIONAL MANUSCRIPTS.

1. **Horæ Beatæ Mariæ Virginis.** $6\frac{3}{4} \times 5\frac{7}{16}$ in. (171 × 139 mm.). On vellum. 15th cent.

   Written in France.

   With charmingly executed miniatures and ivy-leaf borders typical of the French school.

2. **Horæ Beatæ Mariæ Virginis.** $8\frac{5}{8} \times 6\frac{3}{16}$ in. (220 × 158 mm.). On vellum. 15th cent.

   Of French origin.

   With richly painted miniatures and characteristic French borders.

   A manuscript note says that it was executed for Charles VII of France about 1430, and that it remained in the possession of the French kings until the Revolution. This note further attributes the manuscript to the same hand that executed the famous Bedford Missal.

3. **Psalterium.** $10\frac{11}{16} \times 7\frac{9}{16}$ in. (271 × 192 mm.). On vellum. 14th cent.

   Written by a German scribe.

   Ornamented with pen and ink drawings of animals, historiated capitals, and 34 miniatures of the life of Christ in gold and colours.

4. **Haggadah: Service for Passover.** 11 × $9\frac{1}{16}$ in. (280 × 230 mm.). On vellum. 15th cent.

   Written in the south of France, or on the borders of Spain.

   Profusely illuminated, with tinted arabesques intertwined with Hebrew texts.

5. **Haggadah: Service for Passover.** $7\frac{15}{16} \times 5\frac{7}{8}$ in. (202 × 150 mm.). On vellum. 13th cent.

   Of German origin.

Richly illuminated, with a commentary at the side, enclosed on some of the pages in grotesques of men and animals.

6. **Guilleville (Guillaume de): Le Pèlerinage de la vie.** $12\frac{11}{16}$ × 10 in. (322 × 253 mm.). On vellum. 14th cent.

Enriched with 173 charming miniatures, valuable for the illustrations they afford of the manners and customs of the period.

7. **Horæ Beatæ Mariæ Virginis.** $10\frac{1}{8}$ × $6\frac{5}{16}$ in. (257 × 161 mm.). On vellum. About A.D. 1490.

Illuminated probably in the South of France by an artist of the school of Jean Foucquet.

Executed for Jacques Galliot de Gourdon de Genouillac, grand-écuyer de France and grand-maître d'artillerie.

8. **Horæ Beatæ Mariæ Virginis.** $6\frac{1}{8}$ × $4\frac{5}{16}$ in. (156 × 110 mm.). On vellum. 15th cent.

Of Flemish origin.

With 9 full-page miniatures and 18 smaller ones, besides illuminated borders.

The miniatures are probably the work of Hans Memling, the famous Flemish artist.

9. **Horæ Beatæ Mariæ Virginis.** $3\frac{15}{16}$ × $2\frac{7}{8}$ in. (100 × 73 mm.). On vellum. 15th cent.

Executed in Flanders.

With full-page miniatures and illuminated borders. This manuscript exhibits clearly the distinctive characteristics of the Flemish school of illumination: its richness of colour, and its realism, together with the typical borders consisting of a broad band of colour or flat gold forming a ground for the representation of flowers, fruits, butterflies, etc.

Like no. 8 it is probably the work of Hans Memling.

CASE 7.—ORIENTAL MANUSCRIPTS.

10. **Horæ Beatæ Mariæ Virginis.** $2\frac{9}{16} \times 1\frac{7}{8}$ in. (66 × 48 mm.). On vellum. 16th cent.

With miniatures.

Belonged to Mary Queen of Scots, who on one of the open pages has written the words, "Mon Dieu confondez mes ennemys. M."

11. **Horæ Beatæ Mariæ Virginis.** $2\frac{1}{4} \times 1\frac{5}{8}$ in. (57 × 41 mm.). On vellum. 15th cent.

Of French origin.

With miniatures, and illuminated borders, and capitals.

12. **Speculum humanæ salvationis.** $11 \times 7\frac{15}{16}$ in. (279 × 201 mm.). On vellum. 14th cent.

With rudely painted illustrations.

CASE 7.—ORIENTAL MANUSCRIPTS.

1. **Sharaknotz: The book of Sharakans, or Hymns in Armenian.** $5\frac{1}{2} \times 3\frac{15}{16}$ in. (140 × 100 mm.). On vellum. About A.D. 1650.

Written in small Bolorqir.

With many miniatures, initial letters, and other ornaments.

2. **Bible: Proverbs, Ecclesiastes, Wisdom, and Ecclesiasticus in Armenian.** $5\frac{3}{8} \times 3\frac{15}{16}$ in. (136 × 100 mm.). On paper. A.D. 1744.

With a miniature as frontispiece, and 121 pieces of floral decoration.

The flowers are in most cases representations of nature, so that the volume has been described as forming "almost a herbal of the country".

3. **Liturgy: Fragment of a Liturgy in the Saïdic form of Coptic, containing the Trisagion, etc.** $11\frac{5}{8} \times 8\frac{1}{2}$ in. (295 × 215 mm.). On vellum. 12th cent.

With rubrics in red ink, which is an unusual feature in Saïdic manuscripts.

4. **Koran: Al-Ḳur'ān. Written by Shāhīn an-Naṣri called al-Libnāni al-Maliki al-Ashrafi.** $16\frac{3}{4} \times 11\frac{7}{8}$ in. (425 × 302 mm.). On paper. A.D. 1469.

   Withi lluminated headings, and fine decoration throughout.

5. **Koran: Al-Ḳur'ān.** A fragment consisting of 27 leaves, containing 6 lines to the page. $8\frac{15}{16} \times 12\frac{11}{16}$ in. (228 × 322 mm.) oblong. On vellum. About A.D. 750.

   Written in very large Cufic characters.

   This form of Arabic writing, which is found mainly in old copies of the Koran, on coins of the early dynasties, and in inscriptions, is distinguished by the angular form of many of the letters and their general rigidity.

   This manuscript is decorated with red and green dots and some gold ornamentation by the original scribe. Diacritical marks were added two centuries later.

6. **Koran: Al-Ḳur'ān. Sixteenth Juz'.** 70 leaves, containing 5 lines to the page. $9\frac{15}{16} \times 7\frac{1}{4}$ in. (252 × 185 mm.). On paper. About A.D. 950.

   Written in Cufic characters.

   With headings and ornamentation in gold.

   An early example of the use of paper.

7. **Koran: Al-Ḳur'ān.** A paper roll, $2\frac{3}{8}$ in. (60 mm.) wide, with the text fantastically written in the manner of an amulet. About A.D. 1750.

8. **Koran: Al-Ḳur'ān: Written by Ibrāhīm Aḥmad ibn Ibrāhīm Ḥāfiż al-Ḳur'ān.** $6\frac{7}{8} \times 4\frac{5}{16}$ in. (175 × 110 mm.). On paper. 17th cent.

   Written in minute naskhi character.

   With floral illumination in gold and colours at the beginning and end, and gold borders throughout.

9. **Koran: Al-Ḳur'ān. From verse 86 of the third Surah to verse 27 of the fourth.** A fragment consisting of 117 leaves, containing 5 lines to the page $8\frac{1}{16} \times 6\frac{3}{16}$ in. (205 × 157 mm.). On vellum. About A.D. 1000.

Written in gold in large Maġribi characters. The style and splendour of the writing, together with the use of vellum for the material, indicate Spain or Sicily rather than Africa as the place of origin. Most likely illuminated for some western caliph in Spain.

10. **Koran: Al-Ḳur'ān.** Wanting a few leaves. $9\frac{7}{16} \times 7\frac{1}{16}$ in. (239 × 183 mm.). On bombycine paper. About A.D. 1000-1050.

Written in later Cufic characters.

Probably executed at Alexandria.

CASE 8.—ORIENTAL MANUSCRIPTS.

1. **Domitius, Patriarch of Alexandria. History of the Archangel Michael in Ethiopic.** $9\frac{9}{16} \times 8\frac{7}{16}$ in. (242 × 215 mm.). On vellum. 17th cent.

With thirty miniatures, some of which occupy the whole page.

2. **Bhāgavatapurāṇa.** A long Sanskrit roll, wound on rollers, in a case. $4\frac{1}{2}$ in. (114 mm.) wide. On paper. About A.D. 1650.

Written in a very minute character, and beautifully illuminated.

3. **Tibetan Roll, for prayer wheel, containing a very short formula of prayer repeated an endless number of times.** $2\frac{1}{4}$ in. (58 mm.) wide. Paper.

The "mantra," or formula of invocation, commonly inscribed on these rolls, consists of the following words: "Aum! Mani Padme, hung!" which may be rendered thus, "Adoration to the Jewel in the Lotus, Amen!"

4. **Tibetan Roll, in a metal case with handle, for whirling round by hand, with the same formula as the roll for a prayer wheel displayed beside it.** $1\frac{15}{16}$ in. (50 mm.) wide. Paper.

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5. **Pustaha. Magical book of the Battas in the Mandailing dialect, attributed to Ama Ni Mortuhot Bilang. Compendium of sorcerer's prescripts for the preparation and application of charms.** $9\frac{3}{16} \times 6\frac{11}{16}$ in. (250 × 170 mm.). Written on the bark of the alim-tree, folded as a screen.

Illustrated with magical figures.

The Battas are the inhabitants of the central highlands of Sumatra, and are now mostly subjugated by the Dutch.

Their language, of which there are three main dialects, Toba, Dairi, and Mandailing, is one of the oldest of the Malay group, and is said to have a close affinity with that of the Hovas of Madagascar. Their books are written on bark or bamboo from bottom to top, the lines running from left to right. Their alphabet is supposed to be derived from that of the Indian monumental inscriptions. Their religion, which also appears to be of Indian origin, consists of demon and ancestor worship. Cannibalism is expressly sanctioned as a penalty for certain offences amongst them.

6. **Bhāgavatapurāṇa. A long Sanskrit roll, wound on rollers, in a case.** $4\frac{13}{16}$ in. (122 mm.) wide. On paper. About A.D. 1780.

Written in minute characters, and illuminated.

7. **Bhāgavatapurāṇa. Translated into Hindustani.** $11\frac{1}{16} \times 5\frac{3}{4}$ in. (281 × 147 mm.). On paper. About A.D. 1700.

With 146 miniatures of subjects from Indian mythology.

8. **Burmese manuscript, consisting of illustrations, chiefly of scenes in the life of Buddha, with some text.** $15\frac{13}{16} \times 6\frac{7}{16}$ in. (402 × 164 mm.). On paper, folded like a fan.

9. **The life of Krishna in Sanskrit.** $6\frac{1}{8} \times 3\frac{15}{16}$ in. (156 × 100 mm.). On paper. About A.D. 1775.

With 101 miniatures.

CASE 9.—JEWELLED BOOK-COVERS.

10. **Book of charms in Singhalese.** $10\frac{9}{16} \times 2$ in. (268 × 50 mm.). Written on 10 palm leaves sewn at the sides.

Illustrated with curious figures of gods, demons, etc.

11. **Jalāl Ad-Dīn, Rūmī, Maulānā. Mathnawi.** $11\frac{7}{16} \times 6\frac{3}{4}$ in. (290 × 172 mm.). On paper. A.D. 1635.

With ornamental decorations in gold. This Persian poem consists of an immense number of moral precepts, interwoven with numerous anecdotes and comments on verses of the Koran. It is notable alike as a masterpiece of literature and as one of the greatest devotional works of the Mohammedan world.

The author (A.D. 1207-73) was the founder of the Maulawi, or dancing, dervishes. The same enthusiasm which led him to compose numerous odes in honour of that order doubtless provided the inspiration of this famous work.

12. **Rāg-Mala. Book of the rāgs. Mythological history in Hindustani of the origin of the modes in music.** $12\frac{11}{16} \times 8$ in. (307 × 204 mm.). On paper. 18th cent.

With allegorical pictures exhibiting the life of each musical god together with his goddess consort.

CASE 9.—JEWELLED BOOK-COVERS.

1. **New Testament in Latin.** $12\frac{1}{16} \times 8\frac{2}{5}$ in. (306 × 213 mm.). On vellum. 11th cent.

In the cover of this manuscript is an ivory panel of tenth or eleventh century German work, carved in relief with the Crucifixion and figures of the Virgin Mary and St. John the Evangelist, which was intended to be used as a pax at Mass. The border is of silver-gilt, decorated with filigree work and four medallions in *repoussé*, with figures of saints of the thirteenth century. It is further enriched with large crystals, *en cabochon*, and a number of ancient Roman gems and pastes, both in intaglio and cameo. One, cut

on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum: fine Graeco-Roman work of the first century, A.D.

2. **Old Testament in Latin.** $11\frac{7}{8} \times 8\frac{3}{16}$ in. (300 × 211 mm.). On vellum. 11th cent.

Probably a companion to the preceding volume.

In the centre of the cover is an ivory panel carved with two subjects; the upper one represents an archbishop with attendant priests addressing a man seated on a throne; the lower subject represents a saint about to heal a lame man in the presence of a dignitary seated on a throne. The border of thirteenth-century German work, of silver-gilt, is decorated with filigree work and figures in *repoussé*, and enriched with crystals *en cabochon*.

3. **The Four Gospels in Latin.** 10 × $6\frac{13}{16}$ in. (254 × 173 mm.). On vellum. 10th cent.

The central recess of the upper board of the binding is covered by a thick plate of copper *champlevé* enamel, on which is nailed a large figure of Christ in benediction, with the book clasped to His breast, seated on a low chair, in very high relief. The figure is of hammered brass or copper, chased and engraved over the surface, and gilt. At the corners of the enamel are the symbols of the four Evangelists. The bevel is covered by a plain strip of gilt metal. The border is covered with strips of gilt metal *repoussé*. Limoges work of the early twelfth century.

4. **The Four Gospels in Latin.** $11\frac{7}{8} \times 7\frac{13}{16}$ in. (303 × 199 mm.). On vellum. 12th cent.

The covers consist of two modern boards in gilt copper frames, enriched with plaques of Limoges enamel with

representations of Apostles, Virtues, and the symbols of the four Evangelists, and formerly decorated with silver bosses. On one side a metal figure of the Crucifixion was attached, which is now missing; on the other is a seventeenth-century painting of Christ. From the Church of St. Mary, Dinant.

5. **Officia et preces Conv. Nonn. Reg. O. Sci. Augustini Florentiæ.** $8\frac{7}{8} \times 7\frac{5}{16}$ in. (226 × 161 mm.). On vellum. 13th cent.

The cover is a metal plate of unusual thickness and weight. It is probably a casting, of which the front surface has been overgilt and chased. The central figure is that of Christ seated on an arch or possibly a rainbow, a serpentine line below may represent the clouds, and between the feet is the globe or earth. To the left and right are embossed the letters A and M, probably to represent Alpha and Omega. In each corner is a rock crystal cut *en cabochon*, and surrounding the principal figure are the symbols of the four Evangelists. At the foot is the Agnus Dei. North Italian work of the thirteenth century.

6. **Covers of a Book of the Gospels.** $16\frac{1}{2} \times 10\frac{3}{16}$ in. (420 × 258 mm.)

In the centre of each is an ivory plaque, carved with three subjects in high relief; the Annunciation to the Virgin, the Nativity and the Baptism of Christ, the women at the Sepulchre, the Ascension of Christ, and the Descent of the Holy Ghost. The plaques are mounted in silver-gilt frames, divided into a number of panels, with *repoussé* figures of our Lord and saints in high relief, that at the bottom of one being Saint Eucharius, Archbishop of Treves, where the metal work of this cover was probably made. The intermediate panels are decorated with filigree work,

and with jewels and pastes cut *en cabochon*. The ivories are probably German work of the eleventh century, and the frames of the twelfth century.

7. **Psalter in Latin.** $14\frac{3}{4} \times 10\frac{3}{4}$ in. (374 × 273 mm.). On vellum. 12th cent.

The binding was probably made for a Book of the Gospels. In the centre of one side is a crucifix in gilt and enamelled copper. On the other is a seated figure in gilt copper of Christ holding a book, and with His right hand raised in blessing. Both of which are examples of Limoges work of the early twelfth century. The background is of silver stamped from dies of the thirteenth century. The whole is surrounded by an ivory border carved with busts of saints in octagonal panels.

8. **Petrus Lombardus.** $14\frac{7}{8} \times 9\frac{11}{16}$ in. (377 × 245 mm.). On vellum.

The upper board of the binding is evidently one leaf of the cover of a Book of the Gospels. In the centre is a figure of the crucified Christ wearing a jewelled crown, on a cross richly ornamented with coloured enamels. In each corner is an enamelled medallion. The border is enriched with plaques of enamel, filigree work, and jewels. Limoges work of the early twelfth century.

9. **Collectarium.** $12\frac{1}{2} \times 8\frac{1}{2}$ in. (312 × 215 mm.). On vellum. 15th cent.

In the centre of the cover is a large shallow depression covered over with thin sheets of gilt copper. Hammered out into low relief are three standing figures: Christ bearing a book, to the left the Virgin, to the right St. John. Each figure stands on a separate pedestal. Above and below are symbols of the four Evangelists struck on separate pieces of metal of

circular shape. The bevel is covered with thin gilt plates. At each corner of the border is a large rock crystal in claw settings with *champlevé* enamels along the top and bottom, and partly along the sides. The remaining spaces in the sides are fitted with filigree work and jewels. The centre of the cover is Byzantine work of the twelfth century, whilst the border is of a later date. From one of the churches of the city of Cologne.

10. **The Four Gospels in Latin.** $10\frac{5}{8} \times 7\frac{7}{8}$ in. (262 × 200 mm.). On vellum. 9th or 10th cent.

In the centre of the cover, which was intended to be used as a pax at Mass, is an ivory panel of the Crucifixion, with figures of the Virgin Mary and St. John the Evangelist. The border is of gilt copper engraved with a floreated pattern and studded with silver bosses and jewels; at the corners are Limoges enamel plaques with the four Evangelists. The ivory carving is Byzantine German work of the tenth or eleventh century. The border is early thirteenth century. The manuscript was probably written at the Benedictine Monastery of St. Gall, Switzerland. From the Collegiate Church of St. Peter, Liége. It is mentioned by Montfaucon, *Bibl. Bibliothecarum*, 1739, i., 605.

11. **Justinus, Sallustius, and Florus.** $11\frac{3}{8} \times 8\frac{1}{16}$ in. (289 × 205 mm.). On vellum. 15th cent.

In the centre of the cover, which probably at one time belonged to a Book of the Gospels, is a carving in some white substance, which may be a soft stone, representing the Crucifixion, probably of the twelfth century. To the left of the cross, the Virgin and St. John, who takes her hand; behind them the holy women in tears; and to the right of the cross, two

groups of soldiers. Above the cross are two busts of angels. The bevel is covered with hammered metal plates. The border, which is of the thirteenth century, has four large crystals *en cabochon* at the corners, and four enamels *cloisonné* at the sides, top, and bottom. The intervening space is occupied by filigree work and jewels.

12. **Horæ Beatæ Mariæ Virginis.** $5\frac{5}{16} \times 3\frac{13}{16}$ in. (135 × 97 mm.). On vellum. 15th cent.

In the centre of the cover is an ivory of the Virgin standing, holding on her left arm the Holy Child. The border is of gilt copper *repoussé*, with turquoises at each corner *en cabochon*, and garnets in the centre of each of the four plates which compose it. Both ivory and border are of the thirteenth century.

CASE 10.—JEWELLED BOOK-COVERS, ENAMELS, IVORIES, ETC.

1. **Bonaventura, Saint: Breviloquium.** On vellum. 13th cent.

The cover is of gilt metal, with filigree border studded with jewels, and in the centre an enamelled plaque of a figure of St. Andrew. The head is in metal, incised, the lines filled with red against a bluish-grey nimbus, the drapery enamelled, of different shades of blue and green, and borders of metal lined in with red. The background is plain gilt metal, engraved with round-headed arch, and the inscription, "S. Andreas". The plaque is itself but $5\frac{1}{2} \times 2\frac{3}{16}$ in. (140 × 55 mm.), the filigree border occupying the rest of the cover. The enamel is German work of the twelfth century. From the church of St. James at Liége. The whole cover measures $7\frac{5}{8} \times 5\frac{1}{8}$ in. (194 × 130 mm.).

2. **Horæ Beatæ Mariæ Virginis.** $4\frac{7}{8} \times 3\frac{3}{8}$ in. (123 × 85 mm.). On vellum. 15th cent.

The cover consists of two leaves of an ivory diptych of fourteenth century French work. The front board represents the way to Calvary, the back board the Crucifixion, both under a series of Gothic canopies.

3. **Two leaves of an Ivory Diptych.** $8 \times 3\frac{13}{16}$ in. (202 × 97 mm.).

French work of the late fourteenth century. Each of the two leaves, which are carved in relief, is in two compartments surmounted by Gothic arches. The subjects represented are the Annunciation, the Adoration of the Magi, the Nativity, and the Presentation in the temple.

4. **Limoges Plaque from the Cover of a Book of the Gospels.** $10\frac{7}{16} \times 6\frac{7}{8}$ in. (265 × 175 mm.).

The plaque represents the Crucifixion, and is of thirteenth century Limoges enamel. The figures are of cast metal in relief, and applied, but they have their draperies filled in with rich *champlevé* enamels, lapis blue, turquoise, and red. The cross, which is very broad, is not in relief, but is covered like the rest of the field with a lapis blue enamel ground, dotted with rosettes and discs of a great variety of form and size, and concentrically enamelled. Beneath the feet of the Saviour is a small figure, not in relief, of Adam rising from the dead; and over the arms of the cross are the sun and moon in relief.

5. **Limoges Plaque from the Cover of a Book of the Gospels.** $10\frac{5}{8} \times 5\frac{7}{16}$ in. (270 × 138 mm.).

The plaque, which is of Limoges enamel of the thirteenth century, represents the Crucifixion. The figures are cast in relief and applied, on a deep blue background, with three figured bands of turquoise, and circles and

rosettes, coloured concentrically, white, blue, and red, dotted between. At the bottom are flame-like ornaments, also in red, white, blue, and black.

6. **Limoges Plaque from the Cover of a Book of the Gospels.** $11\frac{7}{8} \times 6\frac{3}{4}$ in. (302 × 172 mm.).

The plaque represents the Crucifixion and is of thirteenth-century Limoges enamel. The figures, comprising the Virgin, St. John, and two angels above, and a small half-figure beneath typifying the Resurrection, are in incised metal, with the heads applied, and in relief. The cross is green, and the rest of the ground chiefly lapis blue, broken up as usual with rosettes and discs, and two horizontal bands of turquoise. The border, 1 in. (25 mm.) wide, comprises fifteen small medallions of angels in metal, on lavender ground, separated by scroll-work on lapis ground.

7. **Limoges Cross from the Cover of a Book of the Gospels.**

In Limoges enamel of the thirteenth century. The figure of Christ is in relief, and wears a jewelled crown.

8. **Consular Diptych.**

Two leaves of carved bone, of early sixth-century Roman work, each of which on one side has a carved bust in relief of the Roman Consul Areobindus, and on the other side the sunken surface into which the wax was run to form the waxed surface for writing upon with a style. The leaves are hinged together. This is interesting as representing the beginnings of our modern "codex" form of book, in its transition from the "roll" form.

9. **Covers of a Book of the Gospels.**

Metal plaques with subjects in relief, on a flowered *champlevé* ground, enamelled in green and blue, heightened with black. Russian work of the seventeenth century.

Each leaf of the cover measures $13\frac{1}{8} \times 7\frac{5}{8}$ in. (334 × 193 mm.).

10. **Ivory panel from a Book-Cover.** $7\frac{1}{8} \times 4\frac{5}{16}$ in. (180 × 110 mm.)

Byzantine-German work of the twelfth century. Carved in relief, with a figure of Christ delivering the keys to St. Peter with His right hand, and a scroll to St. Paul with His left. The eyes of the figures are all jewelled.

11. **Ivory panel from a Book-Cover.** $9\frac{3}{16} \times 4\frac{7}{8}$ in. (232 × 123 mm.)

Italian work of the tenth century. In two compartments, carved in relief. The upper compartment represents the Adoration of the Magi, the lower one the Nativity. It is, furthermore, decorated with stars and diapers in gold.

12. **Metal Cover for a Book of Hours. Italian work by Piero de Nino.** $4\frac{3}{4} \times 2\frac{9}{16}$ in. (120 × 65 mm.). 16th cent.

Silver-gilt, with filigree work of silver, and silver-gilt representing flowers and leaves, on sides and back. Borders of alternate stars and rectangular pieces surrounded with dots. Clasps of similar design as the sides.

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